

The Classical Bulletin

Published monthly except July, August, and September, by Loyola University Press, 3441 North Ashland Avenue, Chicago, Illinois.
Rev. James A. Kleist, S. J., Editor. Subscription price: \$1.00 a Year.

Entered as second class matter December 14, 1927, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Vol XI

OCTOBER, 1934

No. 1

"Non Omnis Moriar"

In Q. Horatium Flaccum Lyrae Romanae Fidicinem
Carmen Saeculare

Horatianum de fidibus melos
manare nostris da, Polyhymnia:
testudinem quum temperabis,
prosiliunt numeri canori.

Longe sonantem natus ad Aufidum
Flaccus, sacro Pieridum choro
admissus infans, dulces carmen
quod canitur bibit ore toto.

Romam, nitentem lumine candido
scientiarum, duxit amor patris
gentis suae vatem futurum,
ingenium ut pueri excitaret

quidquid venusti, vel sapientia
vel arte splendens, undique fluxerat,
donec profusus Urbs refulsit
muneribus locuples Minervae.

Tu, Roma, felix arbitra gentium:
felicior, quod Castalidum favor
Horatianae te iuventae
egregiam statuit magistram!

Martis sodalem castra iuvant, ferox
clamor tubarum bellaeque matribus
invisa: delectant clientem
Pieridum leviora tela.

En, de pharetra, quam Veneris puer
offert dolosus, protrahit auream
vates sagittam: stridet arcus:
cor Lalagae penetratur imum.

Ridens pharetram contegit et lyrae
chordis sonoris nunc niveum canit
Soracte, nunc vinum Falernum,
Tiburis arva, nemus Sabinum.

Sonora dudum fila lyrae silent
Horatianae: nec fuga temporum,
edax neque imber diruerunt
quae cecinit Venusina Musa.

Gratoque Flaccus pectore concinit,
se patre natum paupere praepotens
qua mente Maecenas amicis
vatibus addiderit sodalem.

"Favete linguis!" nunc fidicen monet,
verbisque duris increpat impios:
fidusque Musarum sacerdos
fulmina dira Iovis minatur,

clamans: "Seelesti, quo ruitis? Quid, heu!
enses in ipsos vertere curritis
fratres, peribit vestra donec
Urbs gladio rabieque, cives?"

"Ad pristinos iam patria vos iubet
redire mores, Iustitia et Fide
iam mente sincera colendis
imperii reparare damna!"

"Disceat iuventus pauperiem pati,
vexare Medos; pro patria mori
sit dulce; Parthorum profuso
iam rutilent gladii cruore!"

Carmen severum, maestitia grave,
sors excitat perdita patriae,
cladem supremam cui minatur
dissidium populi cruentum.

Augustus affert denique legifer
pacem: severa seposita lyra,
nunc Caesarem vates serenus
concelebrat Patriae Salutem.

E Collegio Campiano Pratocanensi, Wisconsin,
a. d. X. Kal. Septembres, MCMXXXIV

A. F. GEYSER, S. J.

Seneca and His World I

It would be easy to write a book on this theme, but it is extremely difficult to condense all in a brief essay. Born in Corduba, Spain, about 6 B. C., the son of a Roman citizen, whose political ideals were those of the older Republic, Seneca came to Rome a young child, and witnessed the latter years of Augustus and the reign of Tiberius, Caligula (Gaius), Claudius, and Nero, his own pupil once, who permitted him to choose his own form of death, in 65 A. D. Quintilian, Tacitus, Suetonius, Dio Cassius have treated him, on the whole, unfavorably. For us his extant works (and the *Fragments*) are a veritable treasure-house, presenting Rome from many aspects, the Rome, too, of St. Paul. His noblest tenets were drawn from Socrates, Plato and Aristotle, his Stoic dogmas from Zeno, Cleanthes, Chrysippus, Posidonius; his reading indeed was cyclopaedic, so that he sometimes seems to be an eclectic. But also, without planning it, he reveals to us the corruption of Roman society in some of its grossest symptoms of moral decay, and thus, without knowing it, he justifies the condemnation which St. Paul utters in the first chapter of his Epistle to the Romans.¹ Dio Cassius, who wrote much later, quite aptly sums up the verdict of history: "Seneca, while accusing tyranny, became the teacher of a tyrant, and while traducing the flatterers, he himself flattered Messalina and the freedman of Claudius" (61, 10). Dio refers to the *Consolatio ad Polybium* (freedman and secretary of the Emperor Claudius), which Seneca sent to Rome from his exile in Corsica. To Claudius, e. g., he refers in the following terms: "May the gods and goddesses grant him to the world for a long time. May he equal the deeds of Divus Augustus; may he surpass his years" (Ch. 12). "O happy clemency of yours, O Emperor, which has brought it about that under you exiles lead a more peaceful life than recently leading men did under Caligula; they do not trouble, nor, from hour to hour, expect the sword, nor feel dread at every sight of ship." After his restoration Seneca regretted the publication, when it was too late.

Even then Seneca was the most widely read author of the day.² A large library was considered a requisite, like fine furniture, excellent cooks, litters and carriages: "To what end innumerable books and libraries, the owner of which in all his life barely reads through the catalogue?" Libraries are "ornaments of dining halls" (*coenationum ornamenta*). We moderns, here and now, may well ask: What is a Classic? Petronius, Ovid, Juvenal, Martial, are called Classics; still they may fairly be called putrescent ulcers on the ailing social body of Rome. Augustus, the father of Julia, had good reason for banishing Ovid to the Black Sea.

Agrippina, the daughter of the noble Germanicus, married her father's brother, the Emperor Claudius, in 49 A. D., when her son Domitius, later adopted by Claudius as "Claudius Nero," was twelve years of age. Let us hear Tacitus (*Ann.* 12, 8): "She obtained pardon from exile for Annaeus Seneca; at the same time she gained the praetorship (for him), thinking that he would be welcomed by public opinion on account of the reputation of his literary pursuits, and that the boyhood

of Domitius (Nero) would mature with such a teacher and that they (she and her son) might use the counsels of the same towards the hope of absolute power, because Seneca was believed to be loyal to Agrippina through the recollection of her kindness, and hostile to Claudius through the resentment of the wrong" (the exile). Claudius died, Oct. 13, 54 A. D., from the poisoned mushroom administered by Agrippina. Did not Seneca know that it was a crime, when he wrote his *Ludus de morte Claudii*? A word on this satire: Claudius had stammered and struggled with his breath for 63-64 years, had given Roman citizenship to Greeks, Gauls, Spaniards, Britons. Now (Seneca says) had come the Golden Age, and Nero was compared to Apollo. Events in heaven: When Claudius, passing through the *Via Sacra*, saw the crowds rejoicing, he realized at last that he was dead. The pleaders (*causidici*) alone were sorry. The mourning chant was given in *Anapaests*. In the lower world, before the tribunal of Aeacus, Claudius met many of his victims, 30 senators, 200 Roman Knights, 221 others.

Seneca's interest in science and physical phenomena was strong: in his *Naturales Quaestiones* he dealt with optical reflexion (the mirror), the Earth, Lightning, Fire, Thunder, and so the tenets of Etruscan "Religion," with Astrology. He does not believe that Tuscan *Expiationes* can change the course of the Fates (II, 35). "The Fates irrevocably carry out their law, nor are moved by any prayer." "If you think that this (the necessity of things) can be overcome by prayers or by the head of a snow-white ewe-lamb, you do not know divine things." In book III of the *Naturales Quaestiones* he deals with Water, Rivers, the Nile, the Deluge.

His interest in history—we may say it at once—is not that of a Polybius, Thucydides, or Livy; it is that of a moralist. After all, his Stoicism, like all Stoicism, is the philosophy of Freedom. "How much better to extinguish one's own troubles, than to pass on to posterity (as the historians do) the concerns of strangers? How much better to celebrate the works of the gods (physical phenomena) than the robberies of Philip or Alexander, who, famous through the destruction of nations, were no lesser pests of mortals than a deluge." Then follows what we may call a Stoic sermon on real freedom. Humility and Stoicism are like fire and water. He writes in the Preface to *N. Qu.* (IV, 14): "I showed that distinction could fall to every breast, and, struggling out of the narrow limits of my birth, measuring myself not by chance, but by spirit, I gained a stand equal to the greatest."

In discussing the problem of the Nile, its rise and fall, he quotes Anaxagoras (*ibid.* 17), Aeschylus, Sophocles, and Euripides, also Thales, and refers to the Egyptian monsoons, which blow during the whole summer. In Bk. V he discusses the winds and mines, some old ones in Macedon, investigated by order of King Philip: "I read this with much pleasure. I realized that our own age was not troubled by new faults, but those handed down from ancient times, and that not in our age first greed had examined the veins of soils and

rocks and sought for ill-concealed things in darkness." Let us here turn to his own career. We read in Tacitus (*Ann.* 13, 4) that a prominent senator in 58 A. D. charged him with having gained a fortune of 75 million drachmas (as Dio computes) or \$13,500,000 in our money.

There were many sides to the Spanish rhetor's son: he was stylist, author, student of science, moralist, statesman, politician, courtier, investor. In 63 A. D. an earthquake shattered Pompeii; so in Bk. VI of the *N. Qu.* he discusses earthquakes; he had written a monograph on earthquakes in his youth. When he wrote (in Ch. 8) that Nero, *ut aliarum virtutum, ita veritatis amantissimus*, sent two centurions to trace the headwaters of the Nile—this flattery he published four years after Nero had murdered his own mother Agrippina!—with what comments must not the Roman public have read this passage! Of the many crimes of the imperial monster this was the most awful and abominable. As Dio puts it (61, 12), it was Poppaea Sabina, who was unwilling to be merely the mistress of Nero (and who knew that Nero's mother was opposed to her elevation), who incited Nero to this terrible crime. Dio (quite unfairly) suggests that Seneca stimulated Nero "that he might as soon as possible be destroyed by gods and men." Tacitus (*Ann.*, 14, 1 sqq.) gives an account with a fulness of detail rare in him: the banquet at Bauli, the ship with a cabin, the ceiling of which was made heavy with lead. The ship failed to break up as planned; Agrippina, wounded, swam to the shore. Then Anicetus and two naval officers perpetrated the deed. Nero had her cremated the same night. Seneca composed the official document for Nero, in which the latter justified or explained the act.³ Quintilian, too, (VIII, 5, 18) makes Seneca the author of the apology, with the verbal quotation: *Salvum me esse adhuc nec credo nec gaudeo*. We do not wonder that Seneca became very rich.

Returning to the earthquake of 63 A. D. we do not forget that St. Paul was a prisoner of the state at Rome when he wrote to the Ephesians, Colossians, Philippians, Philemon; did he sleep in the Praetorian camp? Paul came to Rome by way of Puteoli in March 61 A. D. Burrus, the excellent Prefect of the Praetorians, died in 62 A. D. Tacitus (*Ann.* 14, 51) remarks on his death: *incertum valetudine an veneno*, and (*ibid.* 52): *Mors Burri infregit Senecae potentiam*. The philosopher more than ever withdrew into privacy; still his restless pen found incessant publication and a public, as Quintilian intimates (X, 1, 126): *tum autem solus hic fere in manibus adolescentium fuit*. Seneca does not admire the great commanders, Alexander, Caesar, Marius, Sulla, Pompey: his ideals are the exponents of freedom, especially Socrates and Cato of Utica. Of Socrates, whom Aristophanes traduced in his "Clouds," he says (*de Vita Beata*, 27, 3): "The hardness of flint is known to none more than to those who strike it. I present myself not otherwise than cliffs in a sea of violent floods, which the billows do not cease to strike, no matter from which side they are stirred, nor destroy by their charge through so many ages." And in the *de Tranquillitate Animi* (5, 2) he has the following: "Still Socrates was

in their midst, and consoled the grieving fathers and cheered those who despaired of the state, and rebuked the rich who feared for their wealth, a belated remorse for their dangerous greed, and presented to them, when they were willing to imitate it, a great pattern, when he moved about, a free man, among the thirty masters. Still him Athens herself slew in prison, and as for the citizen who had safely defied the band of tyrants, his freedom did not endure." Of Cato of Utica he says (*Dial.* I, 2: 10, 11): "I do not see what fairer thing Jupiter has on earth, than to gaze on Cato, when his party had been broken not merely once, standing upright amid the collapse of the state. 'Although,' he says, 'everything has yielded to the control of one, lands are guarded by legions, seas by fleets, although Caesar's partisans block the gates, Cato has a way to pass out. With a single hand he will make a broad way to freedom; that blade, even in civil war clean and guiltless, will at last produce a good and noble achievement: freedom, which it could not give to the fatherland, it will give to Cato. Attack, O soul, the deed long planned; tear yourself from human affairs. Already Petreius and Juba have had their duel, and lie, slain by each other's hand: a brave and excellent arrangement of fate, but one which does not befit my greatness. It were as base for Cato to seek death from anyone as life.' I am sure that the gods looked on with great joy, while that man, keenest defender of himself, took steps for the safety of others, arranged for the escape of those withdrawing, while he was engaged in study on his last night, while he plunged the sword into his sacred breast."⁵

(To be concluded)

Mount Vernon, N. Y.

E. G. SIHLER

NOTES

1. Many of the frescoes of Pompeii, now in the Museum of Naples, illustrate this general corruption. Under Nero even the legend of queen Pasiphaë was presented on the Roman stage.
2. Atticus, the friend of Cicero, had been, I believe, the earliest publisher in Rome: Birt, *Das Antike Buchwesen*.
3. The article on Nero in the last edition of the *Encyclopaedia Britannica* actually acquits Nero! The device of the dissoluble ship is quite sufficient to determine the guilt of matricide.
4. sc. as a suppliant of Caesar.
5. Cicero wrote a eulogy of Cato.

To be worthy and human a work of art must be free from all that tends to demoralize, to debase conduct.—Percy Gardner

Though morality is not the proper end of art, it is a condition of good art.—Percy Gardner

Many people in our days regard the Christian morality of pureness and uprightness as outworn; whence many ethical aberrations . . . Exactly parallel is the revolt which has taken place in some artistic schools, against the Greek principles of art. As the ethical revolt has denied the value of goodness so the artistic revolt has denied the value of beauty; and has placed ugliness and horror on the same level with charm and sweetness.—Percy Gardner

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Vol. XI

OCTOBER, 1934

No. 1

Editorial

Remote preparation for the celebration of the *Bimillennium Horatianum* will be in order during the current school year. Perhaps it may not be out of place to suggest to lovers of the Classics that the most appropriate way of celebrating this anniversary would be to re-read Horace,—especially his Odes and Satires, on which his widespread fame chiefly rests,—and to re-read him primarily for enjoyment. Horace, it is true, like most ancient bards, looked upon himself as a teacher; but poets, and indeed all artists, teach by pleasing. All this is, of course, very obvious; but in our day, when literary history, historical backgrounds, literary dependence upon predecessors, and antiquarian lore absorb so much time and interest in the study of literature, it perhaps needs stressing that, after all, “the poem’s the thing.” It is because of his poems that Horace lives; and his poems have won him immortality because they, independently of the poet and his times, have power to please the cultivated mind and heart of man. They are true to life. They are in faultless taste. Their sentiment rings true. They are graceful in form. They crystallize in remarkable fashion the wisdom—at least the homely, worldly wisdom—of the ages, the common sentiments, the loves and hates, the hopes and fears, the virtues, the foibles, the interests of the human heart in every land and clime. But to enjoy Horace does not mean to read him superficially. For instance, we shall miss half the pleasure which the Odes are capable of imparting, if we do not study thoroughly the Horatian meters and rhythms, the Horatian deftness of collocation, the Horatian economy of epithet, the Horatian music of responding and contrasting vowel and consonant sounds. All this demands study, much study; but it is study of the poetry of a great poet, and will yield a never-failing delight, because it will continually reveal new beauties. Studies about the life of

Horace, about his times, his friends, his rivals, his imitators, his places of abode, his influence, are indeed worthy of commendation and encouragement. But, after all, “the poem’s the thing”—the most substantial thing about Horace are his works. These do not change. These are the reason why learned men engage in all those subsidiary studies. These are still able to delight, to instruct, to elevate. To these, then, let us give our first and chief attention during the bimillennium, be it to appropriate them more completely for ourselves, or to help others to understand and enjoy them to the extent of their capacity.

It is the intention of the editors of the CLASSICAL BULLETIN to mark the bimillennium of Horace’s birth by the publication of a series of papers centering about the poet and appearing in the successive numbers of the present volume. The papers will be by different hands and treat of various phases of Horace’s life and work, without any special unity or preconceived plan. Perhaps it will be possible to bind together these contributions in a modest Horatian volume at the end of the year. In the present issue we present a *Carmen Saeculare* in the poet’s honor, composed for the occasion by our esteemed and gifted contributor, Father A. F. Geyser, S. J., of Campion High School, Prairie du Chien, Wisconsin. The ode neatly summarizes in Horatian phrases the poet’s life, characteristics, and chief claims to distinction. The editors will be glad to consider for publication during this year any *Horatiana* that BULLETIN readers may be willing to submit. Appreciations or explanations of individual Odes, pedagogical notes relative to the teaching of Horace, elucidations of difficult passages, original poems about Horace or his work, these and similar contributions will be appropriate.

The “Epic” of Herodotus

The history of Herodotus is a story of nations extending from the country of the Hyperboreans to the Pillars of Hercules. In this romance of many colors, taken directly from real life, the Father of History tells us a story of “old far-off things,” of fallen dynasties, of Eastern despotism, of the Scythians who have no homes, of Egyptians who do everything differently from the rest of the world, and of Greeks who are, in the words of the Egyptian king, always children. The history has, in a true sense, that quality of dramatic largeness which is present in the world’s great epics.

The story is a conflict between two forces: Oriental absolutism and Western freedom, antiquity, clinging immovably to past traditions, and the progressive genius of the Greek. The epic hero is Hellas, and above all Athens; the formidable adversary is found in the turbaned myriads from beyond the Hellespont. All the while the sense of conflict is heightened by Herodotus’s seemingly ingenuous narrative. When in the enumeration of the Eastern forces he assesses the number of the Persians at five million men, he creates intense dramatic atmosphere. How can Hellas, weak and insufficient, withstand such hordes? Then Xerxes’s contempt of the

statement of Demaratus that the Greeks would fight to the death, though it should be ten men against ten thousand, reveals true tragic irony; an irony which with Marathon, Thermopylae, Salamis, and Platea becomes fully apparent. This is true epic poetry and true drama, as well as history. It is not the dust-dry story that sometimes comes from the pens of so-called historians. Herodotus tells us why the people of whom he writes acted as they did, how they felt when acting, and what resulted from their actions; he shows the relation of cause and effect as he saw it; he knits together the history of different nations to form a whole; he writes history in such a penetrating and imaginative fashion that his narrative has all the semblance of real life.

But besides the great problems of human suffering and happiness, the deeds of heroes, armies milling in the dust of battle, the inexorable law of Fate, Herodotus also touches the gentler side of life. We cannot but love the captivating story of the young Cyrus and his rescue from death by the shepherd's wife. We are charmed by the tale of the ten Corinthians, who "had planned on their way that the first of them who received the child should dash it to the ground. But when Labda brought out the child, by heaven's providence it smiled at the man who received it, and he, seeing this, could not find it in his heart to kill it. And so he delivered it to the second Corinthian, and he again to the third; but none of the ten could make an end of it. So they gave the babe back to its mother and, going out, stood before the door upbraiding one another."

Let us remember, moreover, that if Herodotus does not always build his story on critically ascertained truth, it is yet not a mere figment of his imagination. "This is what people have told me," he says. He believes that the world is full of marvels and enthusiastically looks here and there, learns a new story, sees a fresh marvel, and—there it is in his history! His book is, indeed, a prose epic with much of the spirit of Homer.

College of the Immaculate Conception,

Montreal, Canada MALACHI J. DONNELLY, S. J.

Children—Then and Now

Probably one of the strongest attractions in one's early reading of Homer (an attraction which often endures) is the simple and artless manner in which he deals with the things of nature. One begins to look upon Homer's world as a grand playground; to think of the "saffron morns," the "wine-dark sea," the hills and streams, as the proud and familiar property of care-free children of nature, who revelled in their possession with unbridled glee. But this is a first impression, an immature impression; it is not correct. The world which Homer paints is not a playground; it is a wonder-world. The "rosy-fingered dawns," the "loud-sounding sea," the "unwearying sun," were the objects of the religious awe of a childlike heart that never ceased to wonder at mysteries far beyond its comprehension.

Homer, surely, in portraying this world, put his ear to the very heart of nature, and there learned from her at first hand many of her most profound secrets—many, but not all. He heard her fine heart-throb and thrilled at the hearing, but missed, of necessity, the deepest meaning of nature, namely, that this heart-beat is one of love. This lesson was reserved for the children of revelation. Thus the sun, which was "holy" in Homer's song, became "brother Sun" to a Francis of Assisi.

However, the fact that Homer could not reach this knowledge of nature's deepest meaning by no means implies that we cannot reach it through his writings without distorting his work. Within its own defined limits, his deep and right sense of the meaning of things, his awe at the mystery of things, can direct us to a truth beyond that which he knew. Even Lucretius, the atheist, despite his own denials, through a certain refined perception of harmony in the mechanics of the universe, can and does at times bring a believer to a deeper sense of an all-moving hand, than do the other Latin poets, who sing of Jupiter supreme controlling this world of mortals. So Homer, when he portrays his wonder-world, gives us evidence of what he himself could not comprehend. He did not feel that the universe was his own; it belonged to Zeus, Poseidon, and Hades. When he looked out upon it, he must have felt very small. The sea, the clouds, the rivers—*θαῦμα ἰδέσθαι*—were his to admire, to marvel at, but not his to possess.

Not so, however, with us. We may look at the grandest sunset an autumn evening can paint, may enjoy the "wine-dark" sea in all its smiling loveliness, or, sitting upon the strand, study the design of matchless artistry on a tiny shell, and in every instance give ourselves up to a certain divinely sanctioned pride, almost a holy conceit, at the thought that this is our playground, if we choose to make it so; that the gorgeous display of the autumn sunset is all for us; that the sea, the hills, the woods are our very own, and nothing less: they are God's gift to us, His gift of love.

The difference, then, between the Homeric Greeks and ourselves is not that they were children and we are not. We are all fundamentally children, or we could not enter into and enjoy their works as we now do. One difference between us is that they were spontaneous children, while we, for the most part, are sophisticated children. If we remove this all too common veneer of sophistication, the greatest difference between us will be, or should be, that the Greeks were natural children, while we are supernatural children. To be a child then meant to be infinitesimally small and poor in the presence of all-powerful gods, who held everything under their dominion; to be a child now means to be great with the greatness of God, to be wealthy with the wealth of princes, to possess *all* from the hands of a bountiful Father. Homer shows us his wonder-world; it was the best he had to offer. It is our own fault if we do not know it for a gift of love.

St. Louis University,

St. Louis, Mo.

A. FRANCIS COOMES, S. J.

Is it not true that genius does best in an oldish but not too old community, where things are set and established, but not so set that the young mind cannot revolt, where he is controlled by tradition but inspired by Nature, where, like the best Greeks, he can make a blend of law and liberty, obey and revolt in the same moment, use and transcend the great tradition?—*T. R. Glover*

Golf in Latin

It may seem a little hazardous to submit a list of golf terms done into Latin, but I trust the reader will find that considerable pains have been taken in searching the Latin dictionary for words usable in a description of the game. Work of this kind is difficult, for the Romans did not play golf. There are, however, three ways open to a modern Latin writer in building up a suitable vocabulary covering this glorious modern sport.

There is, first of all, the way of extension or development. In all languages words have one primary meaning. As the needs and possibilities of a language expand, these words already at hand must do duty for things more or less resembling the object first designated by them. Our word "club," which originally means "a stout stick," thus came to be used for that special kind of stick with which golfers drive the ball. On the same principle, the Latin word *clava*, "club," may be narrowed down to mean "golf-club." Again, as the Romans said *pila ludere*, for our "to play ball," so we may say *clava ludere* for "to play golf." Lastly, since the Romans used *pila* not only for "ball," but also for "a game of ball," so we should not scruple to say *clava* both for "golf-club" and for "the game of golf."

There is, secondly, the way of word formation. A common method of forming Latin words was that of joining a word, say, *doctor* or *facere*, to the root of another word, say, *camp-us* or *aed-es* and inserting a euphonic *i* between the two elements. Thus arose compounds like *campiductor*, *aedificium*, etc. Consequently we are not untrue to the genius of Latin if we venture on *clavicampus* as our chosen equivalent for "golf-course," unless we prefer the homelier *clavae campus* (like 'gloriae et honoris campus').

In the third place, there is the fascinating and tempting way of fresh coinage. We know that Cicero, Horace, and Quintilian advised caution in the matter of coining words. Nevertheless, if Latin is ever to become a vehicle of modern ideas, we must wholeheartedly accept Cicero's famous dictum (*Fin.* 3, 3): *Imponenda sunt nova rebus novis nomina*. New ideas call for a new vocabulary. As an index of the attitude of present-day classical scholars towards moulding Latin into a universal language, I may mention that *Societas Latina*, a journal founded in recent years by eminent European Latinists, proposes without a qualm of conscience *lynchare* as a rendering of "to lynch." While I am in full sympathy with the aims of such institutions as the *Societas Latina*, I have yet, in the subjoined list, limited myself to indicating in three or four instances¹ how a regular golfer may perhaps wish to match his raucous English with Latin raucous of the soil.²

CLAVA

vel

Ludus Scoticus

Artis Vocabula in Ludo Scotico Adhibenda

1. THE GOLF-COURSE

LINKS; GOLF-COURSE: *clavicampus*. Variants: *clavae campus* (like 'honoris et gloriae campus' or 'aquae ductus'); *clavae locus* (like 'urbis' or 'aedium locus'); *campus Scoticus* (like 'Campus Martius').

GAME OF GOLF: *clava*. Variants: *clavae ludus* (like 'sphaerae ludus'); *ludus clavarum* (like 'ludus calculorum'); *ludus Scoticus* (like 'ludi Olympii'); *lusio clavae* (like 'lusio pilae').

THE ROUGH: *loca aspera*.

THE GREEN: *viretum*. Variants: *viride* and pl. *viridia*. *Campus viridis* (Cicero).

FAIRWAY: *via lēvis* (Cicero: 'plani an montuosi, leves an asperi'). Variants: *via rasa* (cp. 'aream radere'); *trames angustus*; *semita angusta*. Also *limes* could be used.

THE SAND-GREEN: *arena*.

BUNKER: *dorsum* (Caesar: 'dorsum eius jugi'). Variants: *jugum*; *tumulus*; *agger*.

HOLE: *puteus*. Variants: *cavum*; *cavus*; *cava*.

CUP: *poculum*. Variants: *pocillum*; *cupa*; *cupella*; *cupula*; *calix*.

HAZARD: *obstaculum*. Variants: *objex* (obex).

DIVOT: *caespes*.

TEeing GROUND: *areola* (fr. *area*); *arenula* (fr. *arena*).

2. GOLF-EQUIPMENT

GOLF-CLUB: *clava* (sc. *clava lusoria*; like 'pila lusoria').

WOODEN CLUB: *clava lignea* (or simply, *lignea*; like 'dextera' for 'dextera manus').

IRONS: *clavae ferreae*. The various grades may be designated as *ferrea prima*, *ferrea secunda*; etc.

BRASSIE: *clava aerata*; or, simply, *aerata*.

PUTTER: *depositor* (from 'depono' 'to putt').

SPOON: *cochlear*; *trulla*.

DRIVER: *pulsor* (formed fr. 'pello,' as 'expulsor' from 'expello'; or as 'cursor' fr. 'curro'). Variants: *propulsor* (fr. 'propello'); *pulsator* (from 'pulsare'); *propulsator*. Note the sense of *pro-* in this combination: "to drive before one or forward."

CLUB-HEAD: *clavae caput*.

SHAFT: *virga*. Variants: *bacillum* (as in 'inversi teli bacillum'); *baculum*; *baculus*; *hasta*.

BLADE: *lamina*; *lamina*; (like 'ensis lamina'; Ovid).

HEEL: *calx*.

GOLF-BALL: *pila* (sc. *pila lusoria*. Also *pila clavarum*).

PILL: *pilula*.

GOLF-BAG: *pharetra*. Variants: *saccus*; *culleus* (with or without *clavarius*).

TEE: *conus* (cone-shaped elevation) or *conulus*. Variants: *pyramis* (of course, *inversa*); *obelus*, *obeliscus* (spear-shaped); *clavus*, *clavulus*, *claviculus* (nail-shaped); *colliculus*, *collicellus* (little mound).

3. PERSONS ENGAGED IN GOLF

PLAYER: *lusor*. Variants: *qui ludit*; *ludens*; etc.

GOLFER: *clavator*. Variants: *qui clava ludit*; *clavarum lusor* (like 'pilarum lusor').

PARTNER: *collusor*; (cp. 'collusores puelluli'). Variants: *cum quo ludo*; *clavae socius* (like 'regni socius' or 'amentiae socius'); *in ludendo socius*; *concertator* (see 'match').

GOLF CLUB: *clavae societas* (like 'regni societas'). Variants: *clavatorum societas* (like 'latronum societas'), or *circulus*.

GOOD PLAYER: *lusor bonus*, *doctus*, *scitus*, *peritus*, *exercitatus*, *probus*. Variants: *homo clavae scitus* (like 'lyrae scitus'); *qui perdocte clava ludit*; *qui ludum Scoticum callet*; *qui apprime clava callet*; *lusor callidus* or *lepidus*.

BEGINNER: *lusor novus* (like 'miles novus'). Variants: *incipiens ludere* (Quintilian: 'incipientes'); *discens* (*clava ludere*); *clavator elementarius* (Seneca); *clavator novicius* (like 'gladiator

novicius'). Cicero says in *de Oratore* I, 218: 'Fateor callidum quendam hunc et nulla in re tironem ac rudem nec peregrinum atque hospitem in agendo esse debere.'

AMATEUR: *studiosus* (sc. *clavae*). Variants: *qui delectationis causa* or *ad voluptatem tantum clava ludit*; *animi causa ludens*.

DUFFER: *clavae rudis*; *tiro*. Variants: *clavae inscius*; *idiota*. *Claudius clavam* (like 'claudius pilam'; also used metaphorically).

PROFESSIONAL: *qui pecuniae causa* (pretio; argento) *ludit*. Variants: *clavator veteranus* (like 'miles veteranus'); *claviceps* (formed like 'piliceps').

EXPERT: *eruditus* (having knowledge); (having skill): see "good player."

UMPIRE: *arbitrator* (judging facts).

REFEREE: *iudex* (judging by rules).

CADDIE: *claviger* (lit. "club-bearer," fr. *clava* and *gero*. It also means "key-bearer" from *clavis* and *gero*).

FORE-CADDIE: *servulus*.

SCORER: (puer, vir) *qui notat tabellam*; *calculator*; *calculatrix*; *numerator ictuum*.

GALLERY: *comitatus*. Variants: *circumitores*; *sectatores*; *qui ludentes sequuntur, sectantur, comitantur*.

SIDE: *pars*; as 'tuae partis sum.'

MATCH: *certamen*. Variants: *agon* (gen. *agōnis*); *certatio*; *clavatorum concertatio*.

SINGLE MATCH: *certamen singulare*; (like 'pugna singularis'). Variants: *certamen bijugum* (but see Vergil *Aeneid* 5, 144); *viritum ludere* (after 'viritum dimicare': one man against another).

THREESOME: *certamen trijugum* or *triangulum*. Variants: *Trigon*; *lusio* (or, *clava*) *trigonalis*; *unum contra duos ludere*.

FOURSOME: (two against two): *bini ludunt* (cp. Livy: 'singuli binique velut cum paribus conserere cogeantur'). *Certamen binarium*; *certamen quadrijugum*.

4. WORDS PERTAINING TO VARIOUS STROKES

PLAY GOLF: *clava ludere* (like 'pila ludere'). Variants: *clava lusitare* (like 'alea lusitare'); *colludere* (play in partnership with); *saepe ad lusum coire* (said of two or more who often play together); *clavae ludo operam dare*; *clavae vacare*.

TO TEE OFF: (a conulo ludum) *exordiri*. Variants: *primum ictum facere*; *de pyramide pilam pellere*.

TO TEE UP: (pilam in conulo collocare:) *CONULARE*; *PYRAMIDARE*.

STROKE: *ictus*; *jactus*. Variants: *percussio*; *percussus*; *pulsus*; *verber*.

STRIKE: *pilam icere*. Variants: *ferire*; *percutere*; *verberare*. Also *ictum icere* and *jactum jacere* (like 'pugnam pugnare' and 'jactum volturium jacere').

TO MAKE AN EAGLE: *aquilam* (better: *aquilinum*) *jacere* (like 'volturium jacere'). Variants: *puteum capere duobus ictibus infra par*.

TO MAKE A BIRDIE: *aviculam* (better: *aviarium*) *jacere* (like 'volturium jacere'). Variants: *puteum attingere uno ictu infra par*.

TO MAKE A DODO: *DODONIUM jacere*. Variants: *puteum assequi ictibus tribus infra par*.

FOLLOW THROUGH: (pilam ictu) *prosequi*. Variants: *pilam clava persequi*, or *porro pellere*.

DRIVE: *pellere*. Variants: *pulsare*; *propellere*; *trudere*; *agere*.

DRIVER: (one who drives well): *pulsator*; *propulsor*. Variants: *qui pilam longe lateque pellit*; *lepidus actor*; *bona actrix*.

PUTT: (pilam in puteo) *deponere*. Note de: "deposit safely;" *pilam in puteum conicere*; *in puteo collocare*.

PITCH (as opp. to "throw"): (pilam) *subicere*. Variants: *summittere*; *suppeditare*; *jactare*.

PITCH-SHOT: *subjectio*; *jactus*; *suppeditatio*.

MAKE A HOLE: (puteum or poculum) *capere* (like 'insulam, portum, montem capere'). Variants: *puteum tangere, attingere, assequi, consequi, nancisci, adipisci*. *Puteo* or *poculo potiri*. "To have made a hole": *puteum tenere*.

MAKE A HOLE IN ONE SHOT: *puteum uno ictu capere*; etc.

BLAST: (pilam) *effodere, exturbare, expellere*.

APPROACH: *accedere*; *approximare*.

APPROACH-SHOT: *accessio*. Variants: *accessus*; *ictus approximans*.

FANCY SHOT: *ictus bene* (scite, lepide) *factus*. Variants: *pila eleganti manu projecta*; as an exclamation: *bellissimus ictus!* En edepol specie lepida jactum (Plautus *Rudens* 415).

TENSE PLAYING: *diligenter, attente, accurate, exquisitè, acriter, rigide ludere*. Variants: as a fault: *nimis operose ac strenue ludere*; *Laborare istud est, non ludere!* *Quam diligenter ille et fastidiose ludit!*

INDIFFERENT PLAYING: *remisse* (languide) *ludere*.

TO HOLE OUT: *a puteo discedere*. Variants: *puteum nacti discedunt*.

KEEP ONE'S EYE ON THE BALL: *oculos in pila defigere, defixos tenere*.

CURVE: *ictus* (jactus) *curvus* or *curvatus*. Variants: "In-curve": *ictus concavus*. "Out-curve": *ictus convexus*. In either case *pila rectum cursum non tenet, non recta fertur*. See also "hook" and "slice."

TO SWING: *corpus flectere* or *clavam rotare*. Variants: Cf. Vergil's *ensem rotare*; Aen. 9, 441: "to brandish in order to add force to the blow." Also *pilam elata clava percutere* (like 'gladio elato').

THE SWING: *flexio* or *flexus* (corporis); *rotatio* (clavae).

BACK-SWING: *reflexio* (corporis); *rotatio* (clavae).

DOWN-SWING: *deflexio* (after 'deflectere ramum': "to bend down").

TO GRIP: *prensare* (clavam). Variants: *clavam arcte prehendere*. Noun: *prensio*.

WRIST-ACTION: *carpi actio* (carpus, used in medical language, from the Greek *καρπός*).

FOOT-WORK: *pedum actio*.

TO TIME: *ordinare ictum* (or jactum), (like 'copias, aciem, res suas ordinare').

TO PIVOT: *cozam vertere*. *CARDINARE*, (formed from *cardo*, like 'ordinare' from *ordo*). Variants: *latera flectere*; *truncum curvare* or *rotare*; or, simply, *gyrare*.

TO GROUND THE CLUB: *clavam fundare*. Variants: *clavam humi apponere*.

TO ADDRESS THE BALL: *ad pilam* (sc. *pellendam*) *aggredi*. Variant: *pilam adoriri*.

WAGGLE: *clavam vibrare* or *agitare*.

5. WORDS PERTAINING TO FAULTS

FOOZLE: *ictus frustratus*. Variants: *ictus* (jactus) *irritus, caecus, falsus* (all in Tacitus). *Jactus futilis, vanus, vacuus*.

TO FOOZLE: *ictum* (jactum) *frustrare*.

TO TOP: *pilam stringere* or *radere* (like 'litora radere'). Note the nouns *rasus, rasura, strictio*. Topper: *rasor*.

TO SLICE: *pilam secare*. See "curve": *jactum convexus jacere*.

TO HOOK: *pilam hamare* (Hence, a hooker: *hamiota*. Plautus *Rud.* 310). Variants: *pilam ductim ferire* (as it were, 'ductu falcis,' instead of 'ictu').

A HOOK: *pila hamata*. Variants: *pila attracta* or *ductim percussa*. See "curve": *ictus concavus*.

TO SCLAFF: *terram radere*.

BAD DIRECTION: *ictus male directus*.

DISTANCE: *distantia*.

SHORT: *jactus curtus* or *brevior* (too short).

KILLING THE BALL: *in pilam saevire*; *ictus saevus*.

GRASS-CUTTER: *graminis* or *prati sector*.

TO DRIVE THE BALL BEYOND THE FIELD: *pilam foras* (or, extra limites) *proicere*. Note the passive in "pila extra limites fertur."

DIGGING: *fodere*.

PENALTY STROKE: *ictus multatius* or *multatius* (Livy).

6. MISCELLANEOUS

STANCE: *status*; *statio*; *standi modus*.

BALANCE: *aequilibrium*.

CONCENTRATION: *attentio fixa*.

CONFIDENCE: *fiducia*.

GOOD FORM: *habitus decorus* (non indecorus). Variants: *bonus, bellus, venustus ludendi gestus*. (Like 'gestus corporis' and 'edendi gestus').

BAD FORM: *habitus* (or *gestus*) *malus*, *indecorus*, *rudis*, *agrestis*, *ineptus*, *rusticus*, *minus idoneus*.

STYMIE: *pila impediens*. Variants: *pila pilae objecta*; *pila e regione sita*.

TO STYMIE: *impedire*.

DROP A BALL: *pilam demittere*, *amittere*, *omittere*.

SCORE-CARD: *tabula* or *tabella* (sc. *calculatoria*). Variant: *carta ictuum*.

TO KEEP THE SCORE: *calculari*; *computare*. Variants: *cartam* or *tabellam notare*. *Rationem ictuum conficere*.

PAR: *norma* (the number of strokes by which an average player reaches a hole); also *par numerus ictuum*, or, simply, *par* (as a neuter noun).

IN PAR: (*puteum capere*) *pari numero ictuum* (sc. equal to the regular number of strokes); *legitima norma*; *normaliter*.

IT'S MY TURN; I HAVE THE HONOR: *meus est ictus*; *meus jactus est*; *mihi contingit*, *ut percutiam*. *Meum est percutere* (sc. *pilam*).

"MEA PILA EST": sounds like our "It's my game"; but the Latin means "I have the game in my hands; I have won the game."³

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NOTES

1. Printed in this list in small capitals.
2. *Societas Latina*: Zeitschrift des Vereins "Societas Latina." Hirth Verlag, München; Bavaria.
3. Readers who wish to expand, or improve upon, this list may be advised to search Plautus and Terence for expressions easily applicable to a game of golf. The works of Vergil, Pliny, and Seneca will also be found useful.

Contemporary Appreciation of the Ancients

We read in our history books of the doings of the ancients, and find judgment passed in pontifical fashion on their actions, policies and characters. It is frequently of much greater interest and much more stimulating to read what the ancients themselves thought about each other, to see what judgment they passed on their contemporaries or forerunners. For anyone who has access to a well-stocked classical library the searching out of these contemporary or quasi-contemporary comments can become quite a fascinating occupation. Livy, for instance, abounds in character sketches, which may be highly-coloured at times, whether by the author's prejudices, as in the famous description of Hannibal (xxi, 4), or by the artist's love for high lights, as in the picture of the elder Cato (xxxix, 40), but are none the less interesting for that. Those who possess a set of the Delphin Classics (how grateful we should be for that Most Serene Dauphin's interest in the classics, or rather for the learning and perseverance of those who laboured to make smooth for him the path to knowledge) will find that the indices give them the key to many riches of this kind.

Cicero, perhaps, is the man to whom most references are made in Latin literature. Immediately, of course, the *Disertissime Romuli nepotum* comes to mind, and Lucan has any number of references in the *Pharsalia*. But there are other and less well-known passages about Cicero to be found. Two of these I came across recently in some old notes. One is a passage from the 120th (lost) book of Livy, the other from the poet Cornelius Severus, a contemporary of Ovid, characterised by Quin-

tilian as a versifier rather than a poet. Both these passages are preserved for us in the *Suasoriae* of the elder Seneca, and as the *Suasoriae* is a rather difficult book to lay hands on, I thought it might be of some interest to readers of the CLASSICAL BULLETIN if I transcribed them here.

M. Cicero sub adventum triumvirorum urbe cesserat, pro certo habens, id quod erat, non magis Antonio eripi se quam Caesari Cassium et Brutum posse. Primo in Tusculanum fugerat; inde transversis itineribus in Formianum, ut ab Caieta navem conscensurus, proficiscitur. Unde aliquoties in altum provectum cum modo venti adversi rettulissent, modo ipse iactationem navis, caeco volvente fluctu, pati non posset, taedium tandem eum et fugae et vitae cepit; regressusque ad superiorem villam, quae paulo plus mille passibus a mari abest: "Moriar, inquit, in patria saepe servata." Satis constat servos fortiter fideliterque paratos fuisse ad dimicandum, ipsum deponi lecticam, et quietos pati quod sors iniqua cogeret, iussisse. Prominenti ex lectica praebentique immotam cervicem caput praecisum est. Nec satis id stolidae crudelitati militum fuit; manus quoque, scripsisse in Antonium exprobrantes, praeciderunt. Ita relatum caput ad Antonium, iussuque eius inter duas manus in rostris positum, ubi ille consul, ubi saepe consularis, ubi eo ipso anno adversus Antonium quanta nulla unquam humana vox eum admiratione eloquentiae auditus fuerat. Vix attollentes prae lacrimis oculos homines intueri trucidati membra civis poterant.

Vixit tres et sexaginta annos, ut, si vis afluisset, ne immatura quidem mors videri possit. Ingenium et operibus et praemiis operum felix; ipse fortunae diu prosperae et in longo tenore felicitatis magnis interim ictus vulneribus, exilio, ruina partium pro quibus steterat, filiae exitu tam tristi atque acerbo, omnium adversorum nihil ut viro dignum erat tulit praeter mortem; quae vere aestimanti minus indigna videri potuit, quod a victore inimico nihil crudelius passus erat, quam quod eiusdem fortunae compos vieto fecisset. Si quis tamen virtutibus vitia pensarit, vir magnus ac memorabilis fuit, et in cuius laudes exsequendas Cicerone laudatore opus fuerit.

(Livy, Bk. CXX, a fragment preserved by the elder Seneca, *Suasoriae*, VI, 17, 22.)

Oraque magnanimum spirantia paene virorum
In rostris iacere suis; sed enim abstulit omnes,
Tamquam sola foret, rapti Ciceronis imago.
Tunc redeunt animis ingentia consulis aeta
Iurataeque manus deprensaque foedera noxae
Patriciumque nefas extinetum: poena Cethegi
Deiectusque redit votis Catilina nefandis.
Quid favor adscitus, pleni quid honoribus anni
Profuerant, sacris et vota quid artibus aetas?
Abstulit una dies aevi decus, ietaque luctu
Contieuit Latiae tristes facundia linguae.
Unica sollicitis quondam tutela salusque,
Egregium semper patriae caput, ille senatus

Vindex, ille fori, legum iurisque togaeque
Publica vox, saevis aeternum obmutuit armis!
Informes voltus sparsamque cruore nefando
Canitiem sacrasque manus operumque ministras
Tantum pedibus civis proiecta superbis
Procalcavit ovans nec lubrica fata deosque
Respexit! Nullo luet hoc Antonius aevo.
Hoc nec in Emathio mitis victoria Perse,
Nec te, dire Syphax, non fecerat hoste Philippo;
Inque triumphato ludibria iuncta Iugurtha
Afuerunt, nostraeque cadens ferus Hannibal irae
Membra tamen Stygias tulit inviolata sub umbras.

(Cornelius Severus, in Seneca, *Suasoriae*, VI, 26.)

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